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The BULLETIN of the National Institute for Architectural Education invites the submission of manuscripts, news items, and notes from students and professionals. The reports of the competitions are presented in the BULLETIN as unofficial opinions of the authors and should not be interpreted as the collective opinion of the evaluating jury. Furthermore, the NIAE cannot be held to account for any statements or opinions printed in this magazine.

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1959 LLOYD WARREN FELLOWSHIP - 46th Paris Prize in Architecture

PRELIMINARY COMPETITION

AN INTERNATIONAL GEOPHYSICAL YEAR EXPOSITION, U.S.A.

The preliminary competition was held during the three consecutive days February 6-9, 1959. From the entries submitted each school selected a finalist and one or two additional contestants to participate in the final competition. The finalists (marked*) were awarded the NIAE Trophy.

COMPETITORS FOR FINAL COMPETITION:

A&M College of Texas:
- * F. Van Cudd
- T. M. Wadsworth
- B. D. Armstrong

Alabama Polytechnic Institute:
- Dean Upshaw

Catholic University of America:
- Hubert S. Miller, Jr.

Columbia Universtiy
- P. Tauber

Georgia Institute of Technology:
- * A. B. Chapman, III
- Henry Teague
- John A. Wirz

Iowa State College:
- * Scott Stouffer
- Jas. Merry
- Jas. Wilkins

Massachusetts Institute of Technology:
- * Neil Astle
- Robert Scofield
- George Englert

Miami University, Oxford, O.:
- * Arthur Rogers
- Paul Landfair

North Carolina State College:
- * Robert H. Tucker
- Wm. B. Little
- Samuel V. Noe

North Dakota State College:
- Richard B. Norman

Oklahoma State University:
- * S. W. Williams
- F. R. White
- H. W. Brown

Pennsylvania State University:
- * R. S. Vollmer, Jr.
- D. Lettrich
- Wm. C. Keeley

Pratt Institute:
- * R. Tennenbaum
- D. Jurow
- M. G. Bobick

Princeton University:
- James McCulloh

University of Illinois:
- * D. E. Evenson
- P. N. Helmle
- G. R. Pierce

University of Minnesota:
- * J. Kagemeier
- W. Welke

University of Notre Dame:
- K. L. Kraemer

Virginia Polytechnic Institute
- * R. O. Crawford
- A. W. Hall
- F. W. Gencorelli

Washington University, St. Louis:
- * R. Dannenbrink, Jr.
- W. Jordan
- W. Enderling

Unaffiliated:
- * L. C. Olson, Champaign, Ill.
- R. S. Broder, Berkeley, Calif.
- J. S. Gelfarb, Berkeley, Calif.

REPORTS OF THE SCHOOL JURIES

Agric. & Mech. College of Texas
Edward J. Romieniec, Asso. Professor

Finalist - J. Van Cudd: Over-all plan expresses a definite idea or concept that could develop into a better creative design. Straight forward approach better expressed by plan than by perspective shown.

T. M. Wadsworth: Aside from the preoccupation of structural forms in perspective (e.g. the piercing of roof with structural members) the plan expresses simplicity and straight forwardness in organization.

B. D. Armstrong: Lack of relationship of forms which weakens the feeling of organization in plan.

General Comment: The students and jury felt that this was an excellent problem to express a designer's creative ability (e.g., to relate architecture with site planning and geographic location plus solving the circulation problem of pedestrian and vehicular traffic).

Iowa State College
William Stoutenburg, Jr., Jury Chairman

The following is the requested review of the school judgment of the preliminary competition, 1959 Lloyd Warren Fellowship. Having read and examined the program, the jury discussed possible inter-relationships among the various subject exhibition areas concluding that although several of the areas of information could reasonably be grouped, the program implied that each was individual and of equal importance.

The question of visitors was somewhat answered by the stated parking requirement. The jury agreed that the majority of visitors would be in serious pursuit of personal, professional or educational interests. In this view, it was felt the organization of this complex could be formal or at the very least, ordered. This quality continued in the architectural expression would be consistent with the seriousness and significance of the material housed within.

In the opinion of the jury, the exercise submitted by Messrs. Stouffer, Wilkins and Merry fulfilled these basic criteria.

Massachusetts Institute of Technology
Lawrence B. Anderson, Professor

The entry submitted by Neil Astle was chosen as the best solution presented. Astle had placed all of the elements together in a single symmetrical structure with the parking and service underneath, the eleven departments around the perimeter on the main floor, and the lecture unit in the center at a higher level. The whole was contained within a hexagonal form having great unity. Although the plan is very diagrammatic and no section was provided, the scheme is obviously capable of straightforward development in terms of internal structure and space qualities. The presentation of the scheme showed the kind of skill needed for competition drawings, the ability to suggest by very simple mean the character of a whole environment.

Two other submittals were judged worthy of being recommended for the final competition. Robert Schofield's scheme had a basic idea similar to Astle's, with the parking underneath, but in his case the plan was based on circles and his lecture unit was placed to one side of the exhibition center. The plan was cleverly organized, but the building was unattractive in birds'eye perspective.

George Englert's sketch gave a separate architectural form to each major element, including the parking, and then disposed these elements on the square site as a kind of sculpture. The cylindrical form given to the lecture unit seemed inappropriate for functional subdivision, but the rectangular exhibition building was full of promise although incomplete in its presentation.

In contrast to the inadequacy of the plans, the birds'eye perspective showed the author's sensitive taste for the arrangement of the elements and his feeling for the architectural quality of the exhibition building.

North Carolina State College
Henry L. Kamphoefner, Dean
Horacio Caminos, Chairman of Jury

The jury regrets the fact that the program for the Preliminary Competition of the 1959 Lloyd Warren Fellowship has been poorly and carelessly formulated.

The remarkable introduction that takes almost three-fourths of the entire program contains promising and inspiring paragraphs such as: "For the first time in history, an international group of scientists will join in a world-wide program designed to help solve some of the mysteries of the planet we live on ... some 8,000 scientists from about sixty-four nations will study the surface and the interior of the earth, the oceans and their depths, the atmosphere and outer space, on a scale never before possible. ... they will put the equivalent of many years' research on the nature of the world, its relation to the sun and the moon, and its place in space..... The program will cost many millions of dollars, with the cost shared by various participating countries. The United States, for example will average about eight cents per person as its share... Of the sixty-four nations involved, the United States and the USSR have the most extensive programs... ... All data will be available to all nations. Findings will be disseminated to scientists through three world data agencies ... one in the United States, another in the Soviet Union, and a third operated jointly by Western Europe and Japan."

Unfortunately, the people that are in charge of the architectural profession in our not yet crowded planet are not as lucky or imaginative as the people that deal with the problems of outer space and they have not been able to find a site larger than 10 acres in the outskirts of a large city, despite the many millions of dollars contributed by the taxpayers at a rate of eight cents per capita! Nevertheless, in such a site, the designers are asked to squeeze a building equivalent in area to 100 standard houses, plus parking facilities for 400 cars, outdoor exhibition areas, and landscaping.

Evidently the conquest of the outer space seems an easy problem compared with the conquest of a small piece of land to erect the United States Permanent World Data Exposition for publicizing the findings of the International Geophysical Year.

The jury questions the presentation in "color," the small scale specified for the only plan required, and finally that no sections or elevations were demanded.

The jury made its selection based upon the following considerations:
1. That the drawings should describe clearly and satisfactorily the project.
2. Proper functional relationship between the main elements of the program.
3. Simplicity of the composition and intent.
4. Flexibility in the use of areas for exhibition.

Oklahoma State University
F. Cuthbert Salmon, Head Sch. of Archt.

The jury felt that the key to the approach of the problem was given in the program which asked that the various exhibition areas be coordinated into a "coherent whole." Of the 28 entries submitted only a few took this into consideration. Many students divided the problem into 11 distinct areas, creating a confused circulation pattern with unrelated outdoor areas, and in consequence placed greater emphasis on certain exhibits.

The parking problem was disregarded by many or treated in an unsatisfactory manner; creating, in effect, a large parking lot.

The winning entry displayed a mature approach to the mass circulation of pedestrian traffic, horizontally and vertically. Also by grouping the various elements in a pleasing unit the author expressed the desired character of a Scientific Exhibition. The second place selection approached the problem in much the same manner, but lacked the organization of the first place. The third place winner showed imagination in his unique saucer-like building elevated above the parking, but lack of detailed study prevented this problem from being outstanding.

Pennsylvania State University
A. Wm. Hajjar, Professor

It was very confusing for the students to work for 24 hours on a problem only to discover a drastic error in the writing of the program. This had a tendency to break down morale, and resulted in a low level of interest in the problem.

In general, the results showed a certain lack of imagination and ability to capture the spirit and intent of the program. The basic plans showed a great deal of organization and direct thinking but because of insufficient knowledge concerning the 11 exhibition areas, the interpretation became rigid and inflexible. Perhaps the training in this area has been somewhat neglected. However, I feel that the three students selected will compete favorably in the final contest.

University of Illinois
John Replinger, Asso. Professor, Chairman

The finalist selected for the NIAE Trophy is Mr. D. E. Evenson, whose solution best solves the circulation problems and the arrangement of the various exhibition areas, and at the same time presents an appropriate background for presentation of the I G Y studies. An undulating thin shell roof covers the ring of separate exhibits and accents the auditorium at the center of the circular complex. Freely flowing circulation spaces between exhibit areas and auditorium should create a lively interior, while the design of the enclosing building envelope presents an exciting view from the approaches.

It was noted by the jury that in this solution, and in the solution by one of the other contestants recommended for the final competition, the 2000 foot square area was used in the solving of the problem. It was felt, since clarification of the discrepancy in site dimension came too late f
notification of all competitors, that either sit
description must be accepted. Each solution
was judged on the basis of how the competitor
solved the problem within the site limitation
individually chose.

Two other competitors were felt to have pro-
duced solutions of outstanding merit. Mr. He
solution was designed using the more restrict
ten acre site and shows an imaginative combi
tion of structural form and horizontal and ver
flow of space. Parking is placed under the m
exhibition floor areas which are designed arou
a central court. Access from the parking to t
exhibits above is achieved by a pleasant ramp
circulation through this naturally lighted cour

Mr. G. R. Pierce's submission, on the large
2000 foot square site consists of a dramatic transparent dome form covering a free dispos
tion of the required plan elements. A large spherical representation of the earth is used as the central feature under the dome. Parking circles the perimeter of the dome, and visitors gain easy entrance at various points in this perimeter.

The jury felt that the general level of the design solutions and of the presentations was high considering the length of time allotted for this problem.

University of Minnesota
Ralph Rapson, Head

Of the seven entries to the competition, those by Mr. James Kagemeier and Mr. Wayne Welke
were adjudged to have the best solutions to the problem. While both were of about equal value
Mr. Kagemeier was designated the finalist.

Generally speaking, the entries demonstrated careful, thoughtful analysis of the competition. However, the question of time was probably th
major factor in the elimination inasmuch as several of the projects were not adequately finished.

It was the feeling of the jury that the program was an interesting one. However, the small scale designated for the plan was an extremely limiting factor so far as any real detailing analysis of the problem was concerned. A larger scale in this case would have been highly desirable.

The jury would recommend that future competitions give greater consideration to the required drawings.

University of Notre Dame
Paul J. Grillo, Professor

The student chosen for finalist was K. L. Kraemer. His sketch expresses a circular concept in plan as well as in the design of his architecture, made of plastic covered Fuller dome type of structures, set on concrete platforms offering varied areas for the outdoor type of exhibit required in program

The jury felt in this concept a strong expression of the character of the program, as a global exhibit, totally self-contained, and also a design language fitting the subject: an exhibit of new data on earth sciences to help further progress in the conquest of space, which would be shown at best within an architectural concept of daring design.

Many of the other partis shown in competition offered the character either of a scientific university campus, or of an industrial national mart, or of a commercial program such as a grandiose supermarket.

The jury discussed the question of the advisability of a nearly circular auditorium for a scientific type of audio-visual meeting room, but it was pointed out that this auditorium also should provide for speaker type and panel convention meetings, as well as films; however, the jury felt that it could be possible for either panoramic screen or a series of small screens on which the film could be projected by ways of a prismatic lense (as is being done today) or by closed circuit TV screens of large dimensions.

Apart from the intrinsic design qualities of Kenneth L. Kraemer's project, the jury found the pure drawing skill in the expression of this sketch most satisfactory. The parti was clearly and simply shown, without excess of detail but also with a fine suggestive quality.

Washington University, St. Louis
Joseph R. Passonneau, Dean

We liked the first award, that of Mr. Robert Dannenbrink, Jr., because of the nicely organized site plan. We felt the outdoor exhibition was effectively handled, and we liked the relationship of the exhibition buildings to the outdoor buildings and the outdoor auditorium. We felt the individual buildings worked quite nicely. We seriously questioned the location of the parking. We felt the form of the auditorium was extremely awkward and mildly disapproved of the form of the individual exhibition buildings.

We liked the individual exhibition buildings of Mr. William Jordan's scheme and the general organization of the site. We seriously questioned the usefulness of the large pool and felt the problem was less successfully put together than the first award problem. We also questioned the parking location for this problem.

We felt the organization on the site of Wayne Enderling's scheme had merit. The raised circulation seemed to us to be interesting. The individual buildings raised many practical and formal questions. They had neither the flexibility of one large building nor the nice character of a group of small buildings.

Unaffiliated Group of Entries, New York
Sidney L. Katz, Chairman

In reviewing the twenty-four entries from unaffiliated students in the Preliminary Competition, the jury looked for a design which created a definite environment for this special exposition. It sought also to find in the design a recognition of the relationship between structure and exhibition. It also felt strongly that a group of this nature, for a permanent exposition, should have a permanent architectural character.

Since there was great variety in the subjects of the exhibition, it was inevitable that this would result in different types of structures forming an interesting composition. In the ultimate selection, the three finalists chosen gave the impression of understanding the program even though they did not fully realize it in their design.

The design of L. C. Olson designated as the finalist to receive the Nivola trophy, is a very well organized plan in its relationship of the different exhibition areas and their outdoor areas. The forms in elevation are not clearly expressed in regard to construction.

S. R. Broder had a superior solution, althoug more specific character could have been give to the various exhibition halls.

J. S. Gelfarb succeeded in achieving variety and interest in a large number of buildings. The exposition quality and scale of his design was commended.

EXTRACTS FROM APPLICATIONS OF CONTESTANTS IN FINAL COMPETITION FOR 1959 LLOYD WARREN FELLOWSHIP

"....three professors in particular have impressed me with the importance of history and a traditional background for architecture.

"I have decided to teach after receiving my master's degree, specializing in the fields of history and theory of arts and architecture."

"Upon graduation I would like to continue in graduate school with special emphasis on design and structure and if possible to study the history and development of architecture of other countries, particularly Europe and South America. While I am intensely interested in all types of architecture, my preference is for residential and commercial structures. I would like to have a practice large enough to follow this special interest, but not so large that I could not maintain a close personal contact with any projects I might undertake. I would also like to devote part of my time to teaching and to help advance the architectural profession in any way I can."

"I am particularly interested in civic architecture and urban planning. I am certain that visiting the important centers in Europe will enrich my understanding of these subjects."

"I feel future formal education after graduation would be - treading water - in the sense that architecture is very real to me and this tangible must be fully learned in its reality. Though formal study (school) is basic to orienting one's self to architectural principles, I think after five years of scholastic orientation physical relation to building is essential.

"I also feel it necessary to expose myself to various architectural needs both physical and psychological of humans in general and to achieve this must expose myself to life and architecture in various regions and the humans dwelling there.

"If architecture is art, which I am certain it is, it is essential for the architect to work with the fields of science and chemistry in an effort to avoid the hypocrisy of contemporary building and create a dynamic architecture true to the brink of the space age."

"...During the last year I took a tour of Italy and Germany gathering data for a paper done the following fall for architectural history, the subject being the medieval concepts of the city with the hill city of Siena as the prime example.

"I plan to eventually establish my own firm concentrating on general practice as well as attemp ing to exploit some ideas I have on shopping ce ter design and urban commercial district redevelopment."

"I have no plans for future formal education, having already spent six years in college and having reached the point, I feel, where office

(concluded on page 46)

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FINAL COMPETITION

1959 LLOYD WARREN FELLOWSHIP

46th Paris Prize in Architecture

I. G. Y. EXPOSITION, U. S. A.

Competition Regulations — Important

Design must be executed without assistance or criticism of any kind between 9 a.m. Tuesday, February 24 and 9 a.m. Tuesday, April 7, 1959.

Entries must be shipped to the NIAE Scholarship Committee, 115 East 40th Street, New York 16, N. Y., not later than 10 a.m. Tuesday, April 7.

All entries must be identified in the lower right hand corner by printing contestant's name and school or address if not enrolled in a school.

All entries must be accompanied by affadavit attached to this program.

No entry fee is required.

All competitors in the final competition are required to file the formal application as printed in the Circular of Information prior to April 15.

Failure to file documents will automatically eliminate contestant.

Competition Awards

1959 Lloyd Warren Fellowship	$5000
Second Prize—Scholarship	$ 500
Third Prize—Scholarship	$ 250
Eight Regional Prizes, each	$ 100

1959 LLOYD WARREN FELLOWSHIP

46th Paris Prize in Architecture

FINAL COMPETITION

9 AM February 24 — 9 AM April 7, 1959

I. G. Y. EXPOSITION, U. S. A.

You are one of the few competitors who has been selected as a Finalist for the Lloyd Warren Fellowshi Most National competitions for outstanding commissions use a preliminary competition to select the finalists. The final competition attempts to discover how each architect creates his solution as a work art as well as a useful and logical structure. The designer who produces the finest entity is awarded t commission.

The program for this Final Competition is identical with that of the Preliminary except for the require drawings.

Finalists are required to submit an entirely new set of drawings which may be based on their origin solution or may represent an entirely new concept.

PROGRAM

For the first time in history, an international group of scientists will join in a world-wide program designed to help solve some of the mysteries of the planet we live on. From July 1957 to December 1958, a period of eighteen months which has been named the International Geophysical Year, some 8,000 scientists from about sixty-four nations will study the surface and the interior of the earth, the oceans and their depths, the atmosphere and outer space, on a scale never before possible. Into these months they will put the equivalent of many years' research on the nature of the world, its relation to the sun and the moon, and its place in space.

The problems of geophysics—the exact study of the earth through physics—are global, and they must be studied globally. Storms in one part of the world today cause a cold wave somewhere else a week or so later. That cold wave, in turn, may create a new storm over the ocean and floods and snow avalanches in an entirely different part of the world. Or an unusually cold winter on one side of the world may be compensated for by a scorching summer on another side. Isolated measurements cannot give a complete picture. The IGY will give geophysics the chance to make simultaneous observations throughout the world, taking into account other natural factors which may affect the results. This should lead to more complete and accurately coordinated data than was possible before.

There have been two previous international scientific drives in which nations pooled their resources—the first International Polar Year, 1882-3, and the second International Polar Year, 1932-3. Both, concerned only with studies in the North Pole, were extremely limited i scope and resources compared with the present ventur but they produced impressive results.

Plans for the third International Year began in 195 because of the rapid progress in geophysical research i the last twenty years, scientists could not afford to wai as intended, until the centenary of the first Polar Yea Instead, they took advantage of its seventy-fifth ann versary for the third Polar Year.

International scientific societies concerned with meteorology, geophysics, astronomy, terrestrial magnetism and electricity decided to organize a campaign for geophysical observations. Working through the Council o Scientific Unions, they gave impetus to plans for th third International Polar Year. At the suggestion of tw committee members the name International Polar Year was changed to International Geophysical Year in orde to emphasize the need to extend the observation of geophysical phenomena over the entire globe. It was suggested that efforts should be directed at low latitude also, for we know even less about the equatorial tha about the polar regions.

Unlike its two predecessor "years," IGY will be world wide. Information will be sought in the Arctic and th Antarctic, along the equator, and upon the major continents and oceans. Scientists will study solar activity longitude and latitude determinations, glaciology, oceanography, meteorology, geomagnetism, the aurora an airglow, seismology, ionospheric physics, and the uppe atmosphere. Each field has its own programs, but al programs are coordinated into a coherent whole.

The program will cost many millions of dollars, with the cost shared by the various participating countries. The United States, for example, will average about eight cents per person as its share, Australia about fourteen cents, France nine cents, the Netherlands sixty-one. Of the sixty-four nations involved, the United States and the USSR have the most extensive programs. Although each country plans and executes its own program under the guidance of the coordinating committee, every program will be part of a carefully mapped global plan. All data will be available to all nations. Findings will be disseminated to scientists through three world data agencies—one in the United States, another in the Soviet Union and a third operated jointly by Western Europe and Japan.

The program is divided into eleven groups: World Days, meteorology, geomagnetism, aurora and airglow, ionosphere, solar activity, cosmic radiation, longitudes and latitudes, glaciology and climatic variation, oceanography, and rockets.

(Data: Courtesy of United Nations Review, Feb. 1957)

PROBLEM

A United States Permanent World Data Exposition for publicizing the findings of the International Geophysical Year.

SITE

The site is approximately 2000 feet square. It is located on the outskirts of a large city in the north-central states. It is accessible from a main east-west thruway which borders it on the south. The site is almost level. All of it may be developed but the buildings are to be confined to an area of ten acres. Parking is outside of the ten acre area.

(Note: 2000′ x 2000′ = 4,000,000 sq. ft. = 91.82 acres: 10 acres = 435,600 sq. ft.)

REQUIREMENTS

Eleven exhibition areas for the groups listed in paragraph above, a central lecture hall, parking facilities, and outdoor exhibition space.

I. Each of the eleven exhibition areas must provide in a space of about 10,000 sq. ft. the following facilities:
   a. Exhibition area
   b. Reception area and offices
   c. Receiving rooms for exhibition material
   d. Storage Rooms
   e. Toilets and closets

II. The central lecture hall must provide in a space of about 15,000 sq. ft. the following facilities:
   a. Auditorium seating 800 with stage, projection booth, foyer, etc.
   b. Three seminar rooms of about 800 sq. ft.
   c. Coatrooms, toilets, etc.

III. Parking
   400 cars

IV. Outdoor exhibition areas
   These are to be incorporated in the site plan and landscaping of the plot.

REQUIRED DRAWINGS:

To be presented in color on three sheets of 30″ x 40″ board with the 40″ dimension vertical.

1. Site plan at the scale of 80 feet to the inch. (North at the top of the sheet.)
2. One exterior and one interior perspective at as large a scale as convenient. (A photograph of a scale model may be substituted for the exterior perspective.)
3. An explanatory and detail sheet which includes:
   a) A detailed development of a major element of the plan.
   b) An illustration of the structural concept.
   c) An elevation of the entire project.
   d) An illustration of the integration of other arts with the architecture of your design.
4. Signed affidavit must accompany submission.

Graphic scales are to be placed under each drawing.

AFFIDAVIT

I, ..., declare under oath that my submission for
Name

the 1959 Lloyd Warren Fellowship is completely my own work, designed and executed without any criticism or assistance from anyone or any documents.

Date...

School/Address...

1959 LLOYD WARREN FELLOWSHIP, 46th Paris Prize in Architecture

AN INTERNATIONAL GEOPHYSICAL YEAR EXPOSITION, U.S.A.

JURY OF AWARD - May 7, 1959

Vecdi Arduman
Giorgio Cavaglieri
John J. Carlos
Allen R. Congdon
Arthur S. Douglass, Jr.
Jose A. Fernandez
Joseph Judge
Sidney L. Katz
Gillet Lefferts, Jr.
Hugh N. Romney
Daniel Schwartzman
Esmond Shaw
Thorne Sherwood

PARTICIPANTS - 42 entries

Agric. & Mech. College of Texas
Catholic University of America
Georgia Institute of Technology
Iowa State College
Massachusetts Institute of Technology
Miami University, Oxford, O.
North Carolina State College
Oklahoma State University
Pennsylvania State University
North Dakota State College
Pratt Institute
Princeton University
University of Illinois
University of Minnesota
University of Notre Dame
Virginia Polytechnic Institute
Washington University, St. Louis
Unaffiliated:
Champaign, Illinois
Berkeley, Calif.

AWARDS

Robert F. Dannenbrink, Jr. Washington University, St. Louis
1959 Lloyd Warren Fellowship, 46th Paris Prize in Architecture

Second Prize, $500 Scholarship	H. W. Brown, Oklahoma State University
Third Prize, $250 Scholarship	P. N. Helmle, University of Illinois
Fourth Prize, $100	F. R. White, Oklahoma State University
Regional Prizes, each $100.	B. D. Armstrong, A & M. College of Texas S. E. Stouffer, Iowa State College G. P. Englert, Massachusetts Inst. of Technology A. J. Rogers, Miami University, Oxford, O. R. S. Vollmer, Jr., Pennsylvania State University F. W. Gencorelli, Virginia Polytechnic Institute J. S. Gelfarb, Berkeley, Calif.

REPRODUCTIONS

# 18	R. F. Dannenbrink, Jr., Washington University	1959 Fellowship	(3 plates)
# 19	H. W. Brown, Oklahoma State University	Second Prize	(3 plates)
# 20	P. N. Helmle, University of Illinois	Third Prize	(3 plates)
# 21	F. R. White, Oklahoma State University	Fourth Prize	(3 plates)

REPORT OF THE JURY - BY THORNE SHERWOOD

The jury was unanimous in its praise of the program. The design requirements were quite unique. An exhibit setting stressing scientific values was specified. The submissions reflected these unusual design requirements and were of high quality in architectural and structural ingenuity and excellent site development.

Robert F. Dannenbrink, Jr., Washington University, St. Louis, Mo., the winner, revealed a clear and bold approach to the unusual problem that required permanence, monumentality, and extreme flexibility. Excellent site development related approach by auto or on foot to exhibit areas in a successful manner. The overall plan and structural system were well unified. Attractive variety was achieved by changes of level which gave various scale to the enclosed spaces for different exhibit requirements. Jury felt this solution showed scholarly and orderly analysis and revealed a high sense of design accomplishment.

Hugh W. Brown, Oklahoma State University, placed second: A dramatic valid building type again showing a variety of display area within an imaginative solution. The jury felt basic boldness and sweep could have been more fully realized, but was an excellent solution for the single building type.

Paul N. Helmle, University of Illinois, third prize: Also a single building concept highly commended for handsome structural design which provided dramatic interior space -- well suited for exhibition purposes. The jury felt the exterior design was not realized as fully as the interior space.

Fred R. White, Oklahoma State University, fourth prize: Somewhat similar in concept to the first prize. Pavilions in space have varying levels; the exhibit quality was highly commended, but circulation seemed congested and the scale was questioned.

Regional Prize Winners:

R. S. Vollmer, Jr. Pennsylvania State University: A well sited dramatic island location - single pavilion scheme with an interesting structural system. Project was not as fully developed as some of the others.

George Englert, Massachusetts Institute Technology: A single building but with t variation of a separate assembly hall. T had an ingenious quality and appealed to jury, but did not express the free flexib exhibit areas that were an implicit part the program.

Francis W. Gencorelli, Virginia Polytec Institute: Displayed great thought in the proaches to and the grouping of the pavili and a reasonable and pleasing site plan, the jury felt architectural and structural velopment were not fully realized.

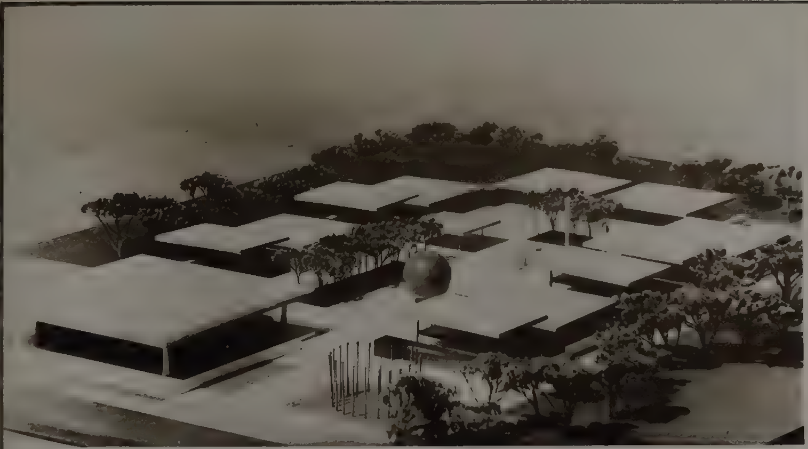
Scott Stouffer, Iowa State College: Very w able site plan and design and a fine struct al solution. Jury felt the solution was go but criticized the design as over regiment

Arthur Rogers, Miami University: This project delighted the jury by its excellenc of design. However, it did not convey th international scientific character that wou be appropriate; it appeared to stress a co mercial or industrial fair aspect.

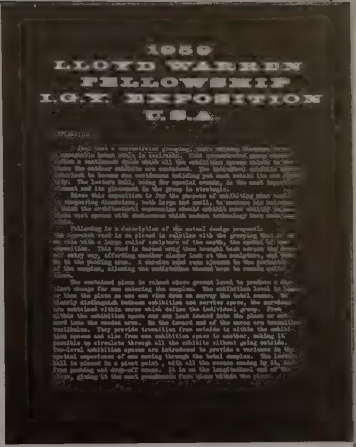
Brady D. Armstrong, A & M College of T Jury felt this project was consistent, interesting, and displayed well developed engin ing quality. The site development, howev seemed highly congested.

Joseph S. Gelfarb, Berkeley, Calif.: Sit plan and the monumental interlocking geometric quality of architectural forms pro vided interesting space and seemed consistent with the program. Jury noted lack of clarity in the interior space development and design.

270



MASS STUDY MODEL



1959
LLOYD WARREN FELLOWSHIP
I.G.Y. EXPOSITION
U.S.A.

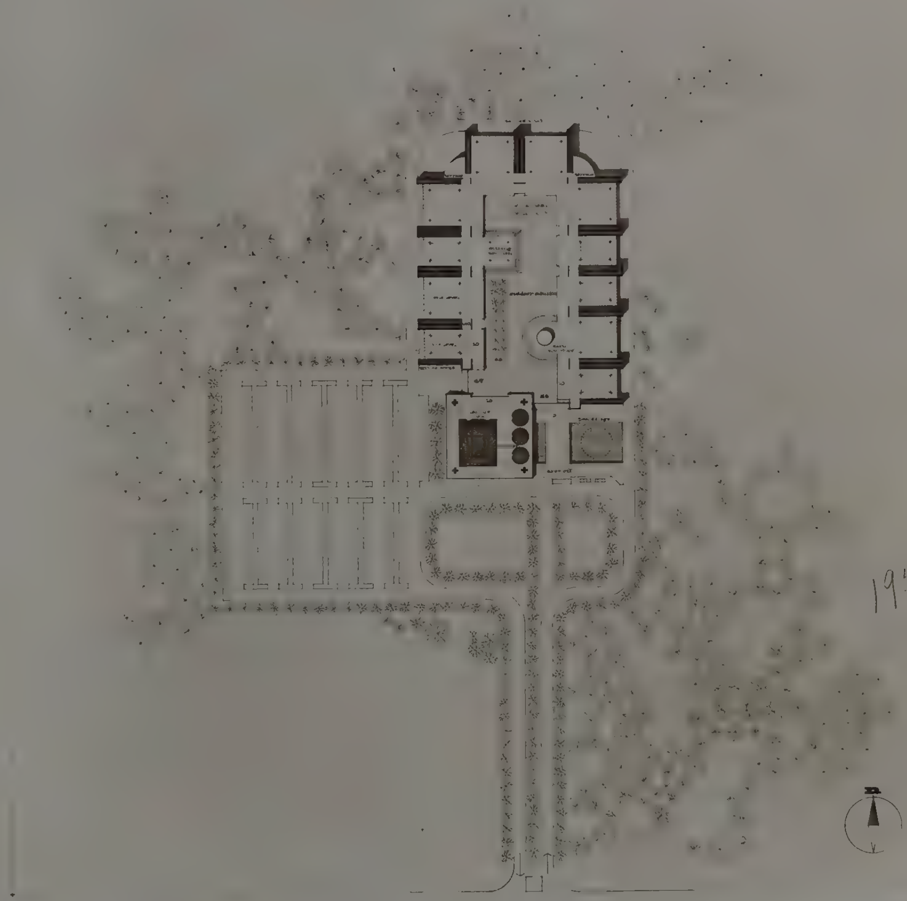
EXPLANATION:

[illegible] feel that a concentrated grouping [illegible] a comparable human scale is desirable. This [illegible] grouping [illegible] defines a continuous space which all the exhibition spaces [illegible] where the outdoor exhibits are contained. The individual [illegible] interlock to become one continuous building yet each retains its own [illegible]. The lecture hall, being for special events, is the most [illegible] element and its placement in the group is strategic.

Since this exposition is for the purpose of exhibiting some [illegible] staggering dimensions, both large and small, to measure [illegible] which the architectural expression should exhibit some quality [illegible] these vast spaces with enclosures which modern technology have [illegible].

Following is a description of the actual design proposal: The approach road is so placed in relation with the grouping that [illegible] in axis with a large relief sculpture of the earth, the symbol of the exposition. This road is turned away then brought back across the [illegible] off entry way, affording another closer look at the sculpture, and [illegible] on to the parking area. A service road runs adjacent to the perimeter of the complex, allowing the undisturbed wooded area to remain quite [illegible].

The contained plaza is raised above ground level to produce a distinct change for one entering the complex. The exhibition level is [illegible] than the plaza so one can view down an survey the total scene. To clearly distinguish between exhibition and service space, the corridors are contained within cores which define the individual group. From within the exhibition space one can look inward into the plaza or outward into the wooded area. On the inward end of the cores are transition vestibules. They provide transition from outside to within the exhibition spaces and also from one exhibition space to another, making it possible to circulate through all the exhibits without going outside. Two-level exhibition spaces are introduced to provide a variance in the spatial experience of one moving through the total complex. The lecture hall is placed in a pivot point, with all the [illegible] coming by it, [illegible] from parking and drop-off areas. It is on the longitudinal end of the [illegible], giving it the most prominence from [illegible] within the [illegible].



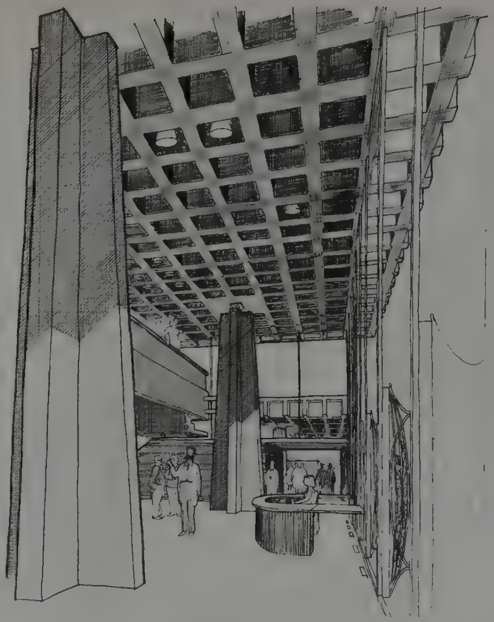
1959 [illegible]
fellowship

1958-59
18

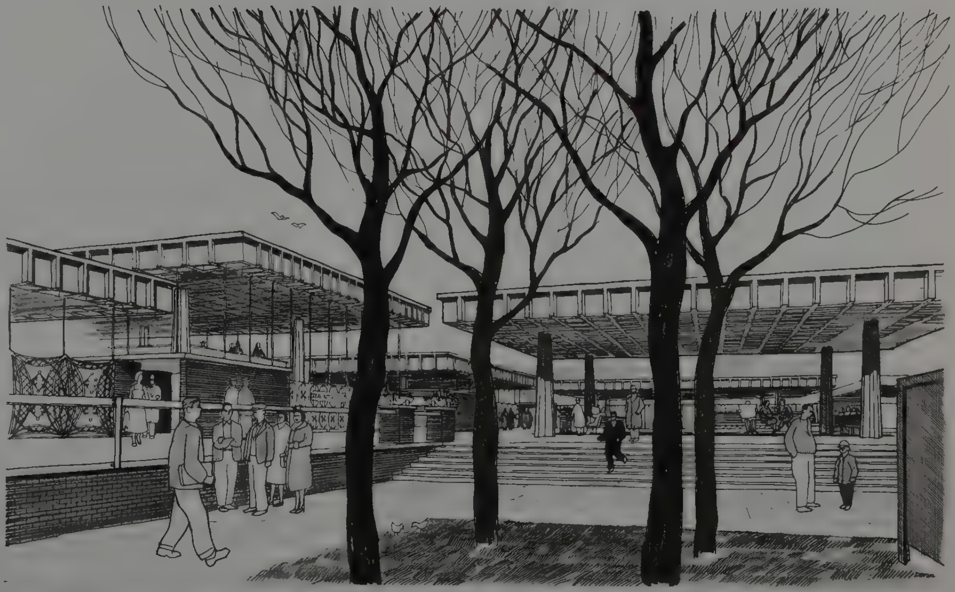
SITE PLAN

1' = 80

1



2 LEVEL EXHIBITION



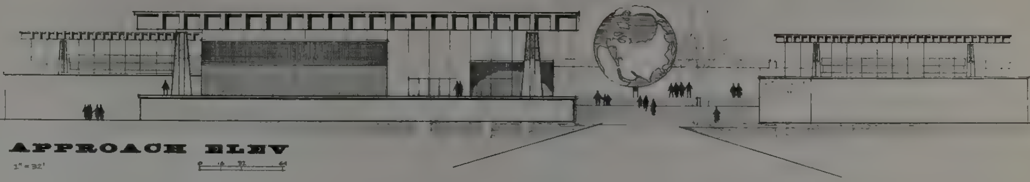
VIEW NORTH AT SITTING PAVILION

1958-59

18

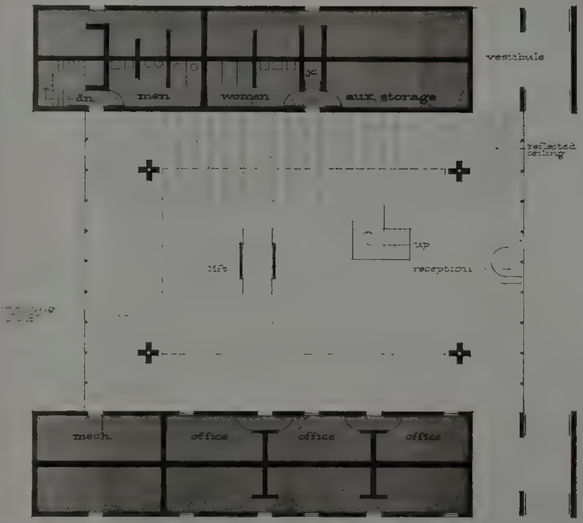
[illegible]

37 ③



APPROACH ELEV

1" = 32'



PLAN 2 LEVEL

1/8" = 1'-0"

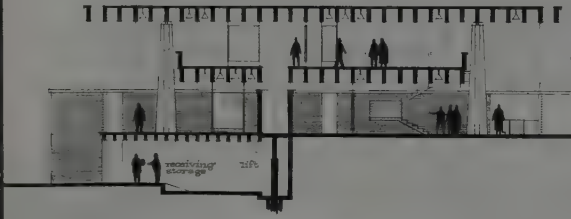
STRUCTURE

I feel that lighting of an exhibit should be a series of contrasts. That is, bright pools of light and dim areas, giving a rich quality of space at night and producing emphasis at desired places. I also feel the actual fixture should not be a visual element competing with the exhibits.

To provide flexibility in position of light sources and also to conceal the source, the spaces are spanned by concrete grid space frames containing power outlets at the grid module, allowing fixture insertion wherever the exhibition arrangement demands. The concrete space frames are carried on four compressive members. In the two-level exhibition space, the second level is held within the compression members so one experiences the total increased space upon entering from a one level space.

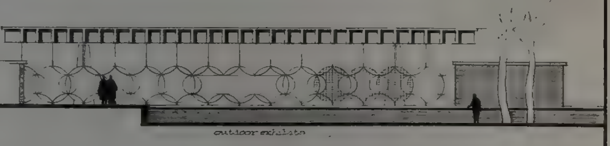
ARTS

The large relief earth sculpture is the symbol of the exposition and can be viewed from anywhere within the plaza. To produce a subtle transition from the exhibition space to both the plaza on the inward side and the wooded area on the outward side, wrought iron screens are placed on the open ends. (see elevation below) These screens could incorporate some symbol from the particular exhibit thus each would have its own character.



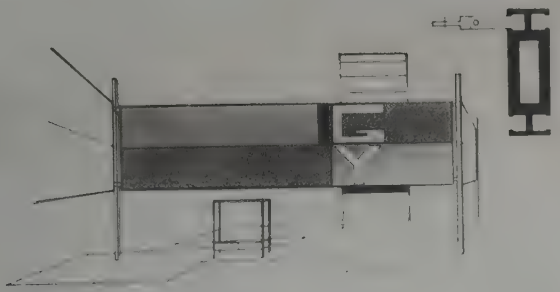
SECTION 2 LEVEL

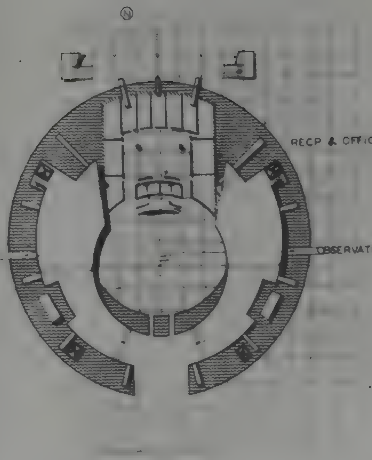
1/8" = 1'-0"



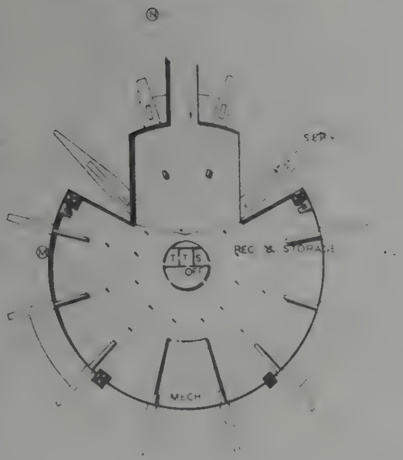
ELEV 1 LEVEL

1958-59
18

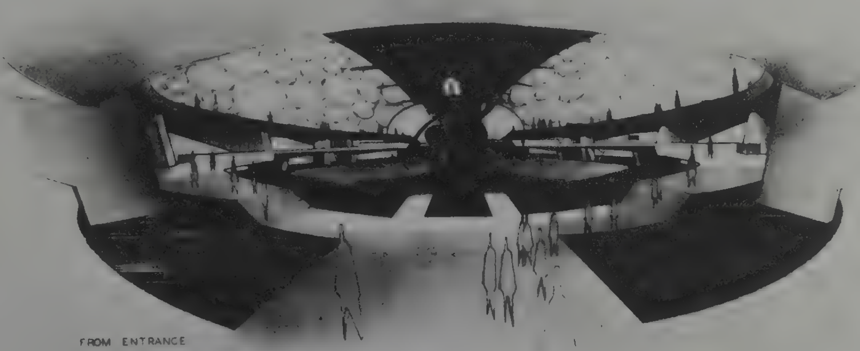




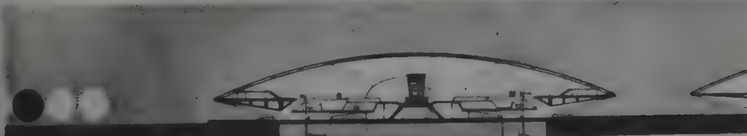
GROUND LEVEL PLAN



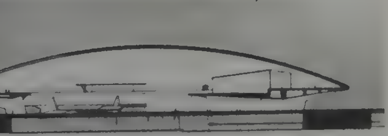
SUB-GRADE LEVEL PLAN



FROM ENTRANCE



SECTION M

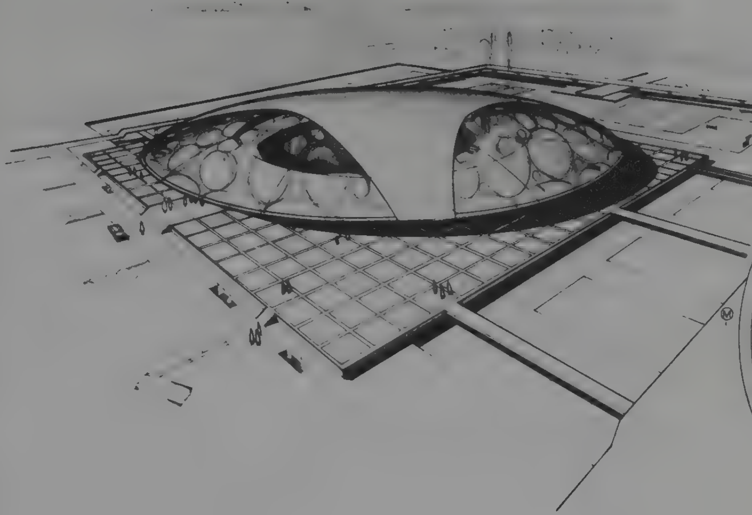


SECTION N

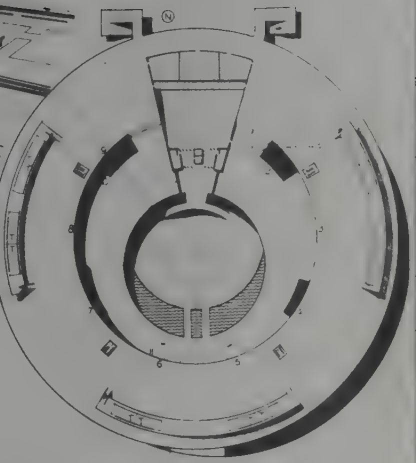
IGY EXPOSITION USA 1958-59
46th PARIS PRIZE
H W BROWN
OKLA STATE UNIV

19

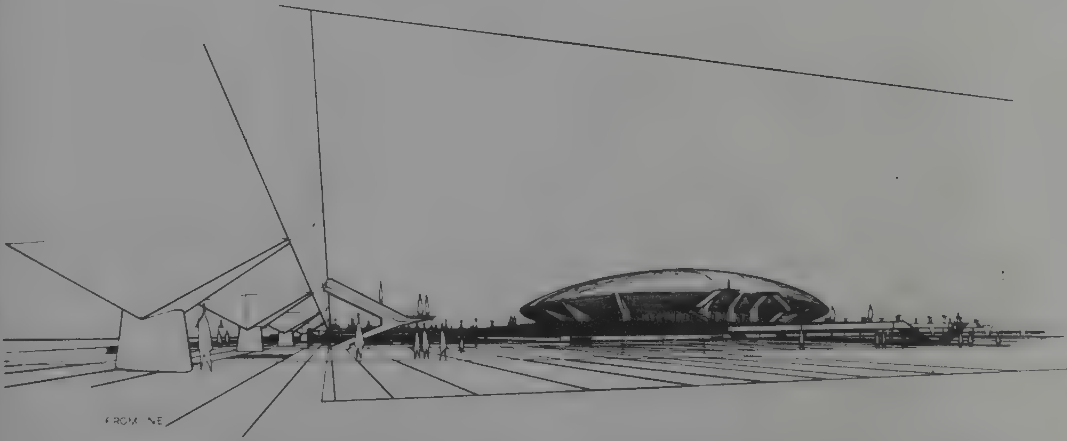
20 ③



FROM SE



EXHIBITION LEVEL PLAN

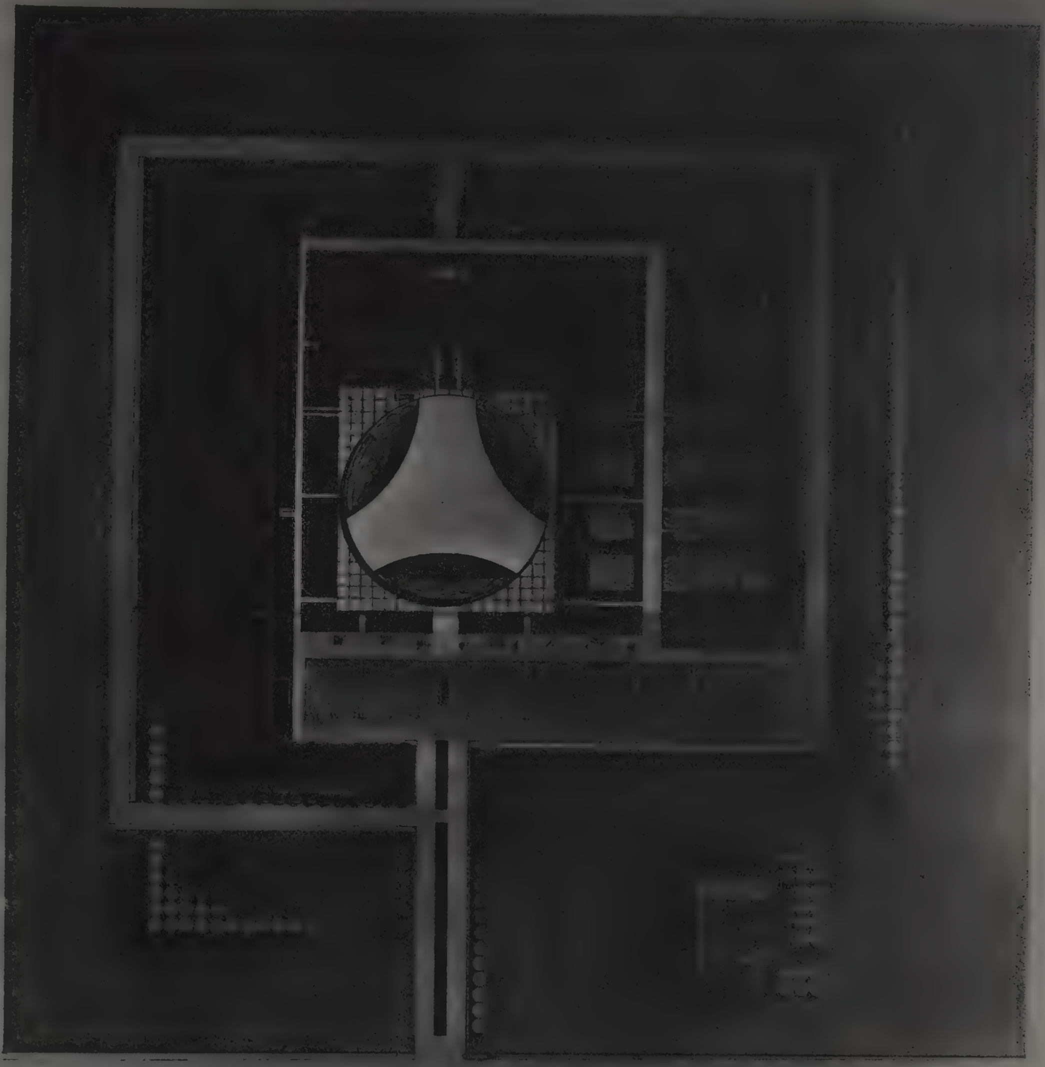


FROM NE

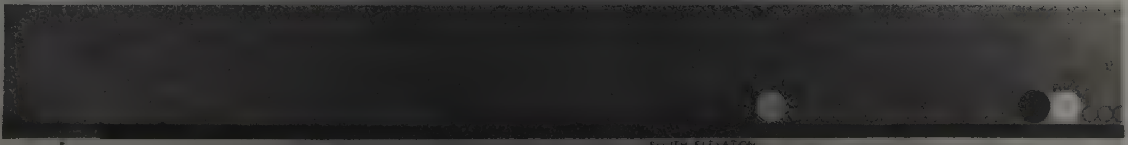
H W BROWN
OKLA STATE UNIV.

1958-59
19

20e



PLOT PLAN

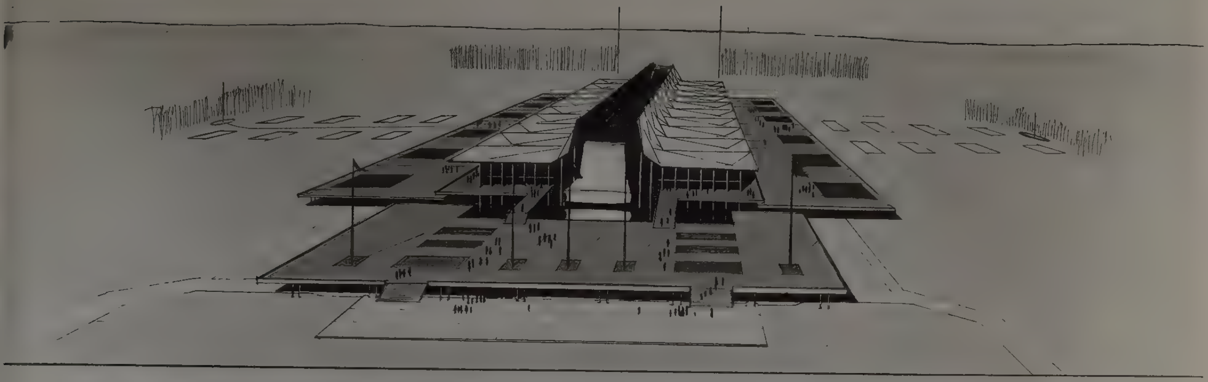


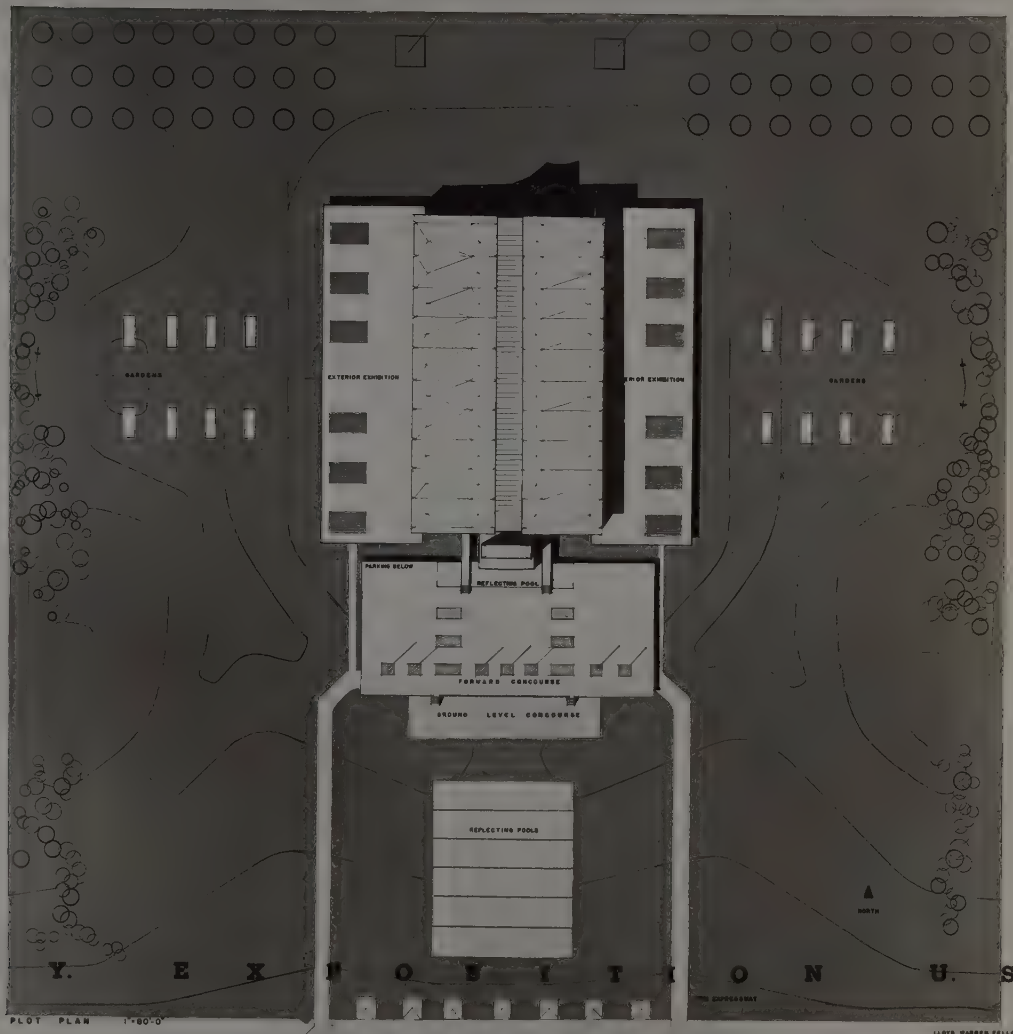
SOUTH ELEVATION

H W BROWN
OKLA. STATE UNIV

1958-59
19

2ND PRIZE





I. G. Y. EXPOSITION U.S.A.

PLOT PLAN 1"=80'-0"

3RD PRIZE

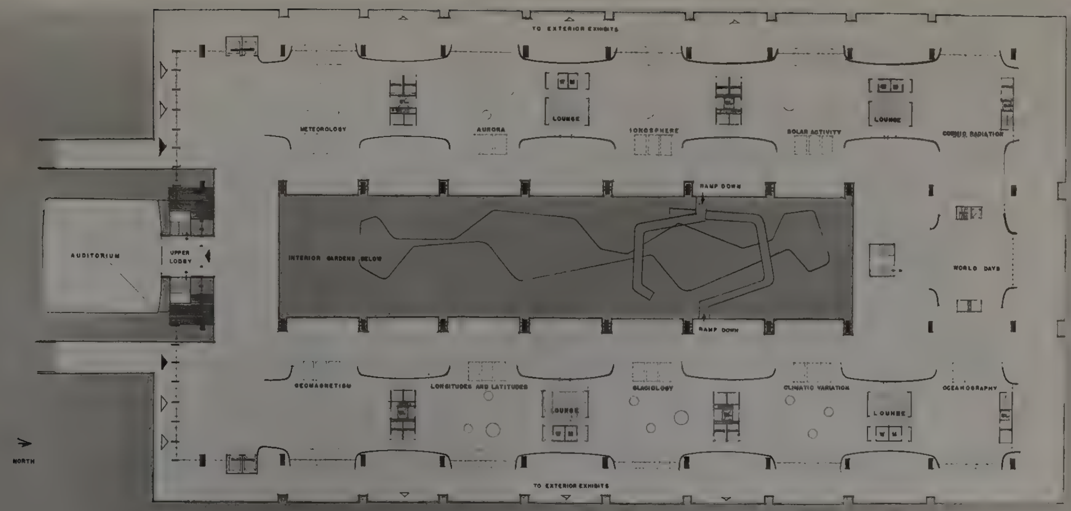
1958-59
20

LLOYD WARREN FELLOWSHIP 1959
INTERNATIONAL GEOPHYSICAL YEAR EXPOSITION

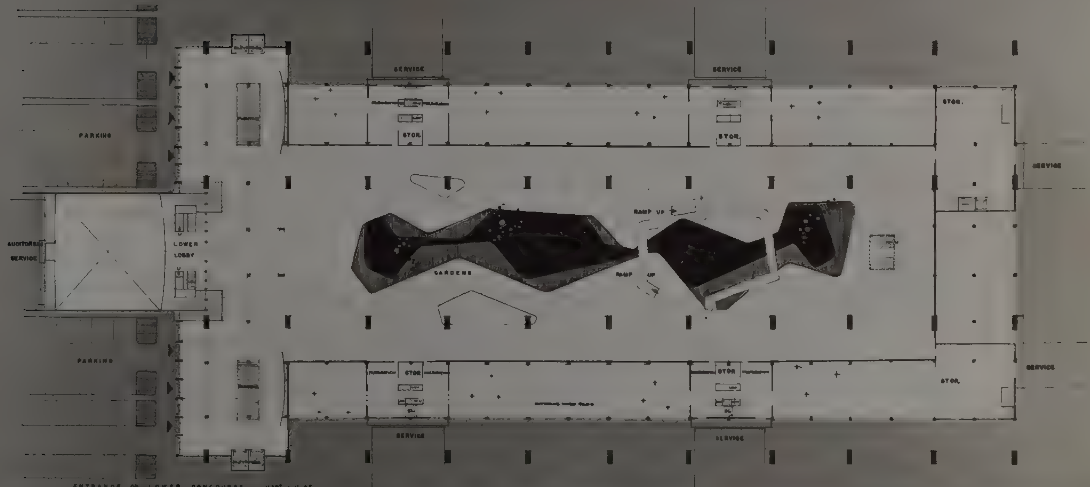
PAUL NORMAN HELMLE
310 EAST ARMORY CHAMPAIGN

UNIVERSITY OF ILLINOIS
I

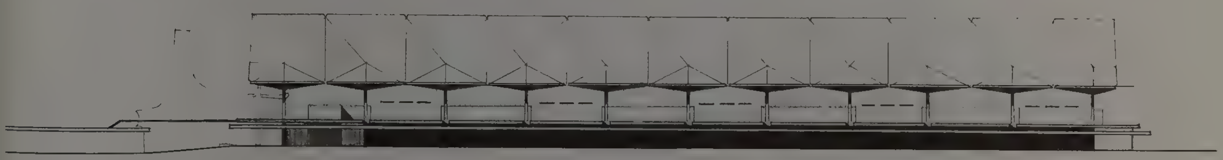
29 ③



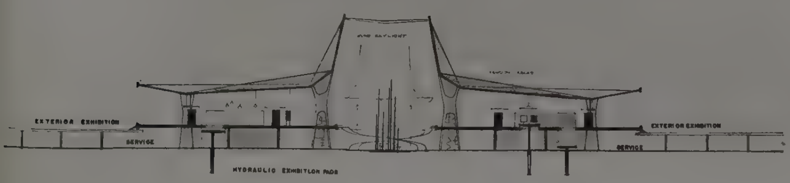
MAIN EXHIBITION CONCOURSE 1/32" = 1'-0"



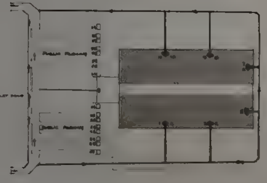
ENTRANCE OR LOWER CONCOURSE 1/32" = 1'-0"



EAST ELEVATION 1/32" = 1'-0"



LATERAL SECTION 1/32" = 1'-0"



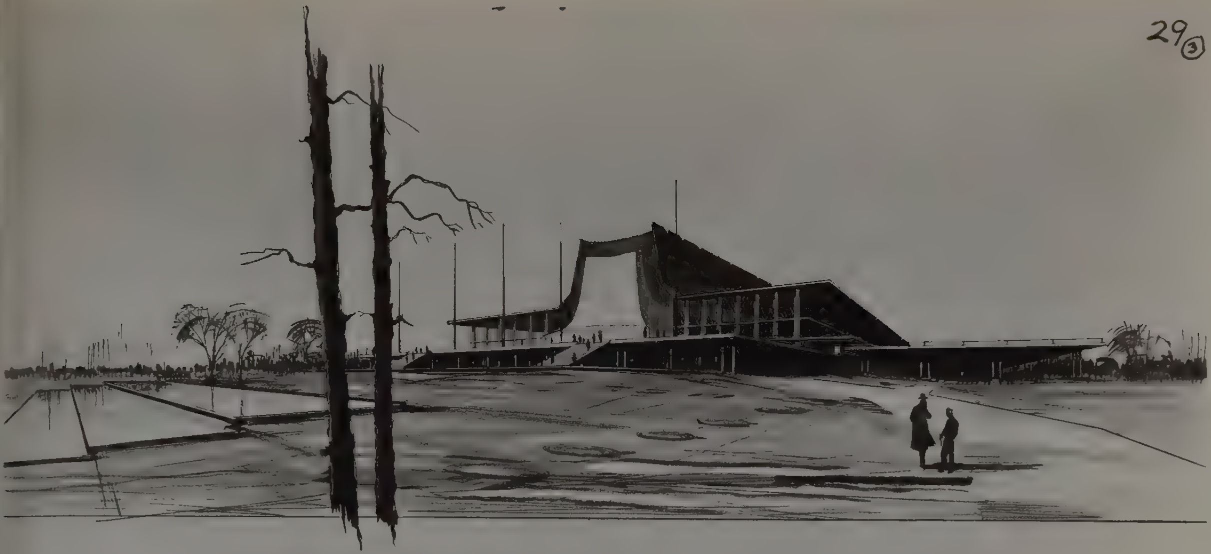
SERVICE TRAFFIC FLOW DIAGRAM

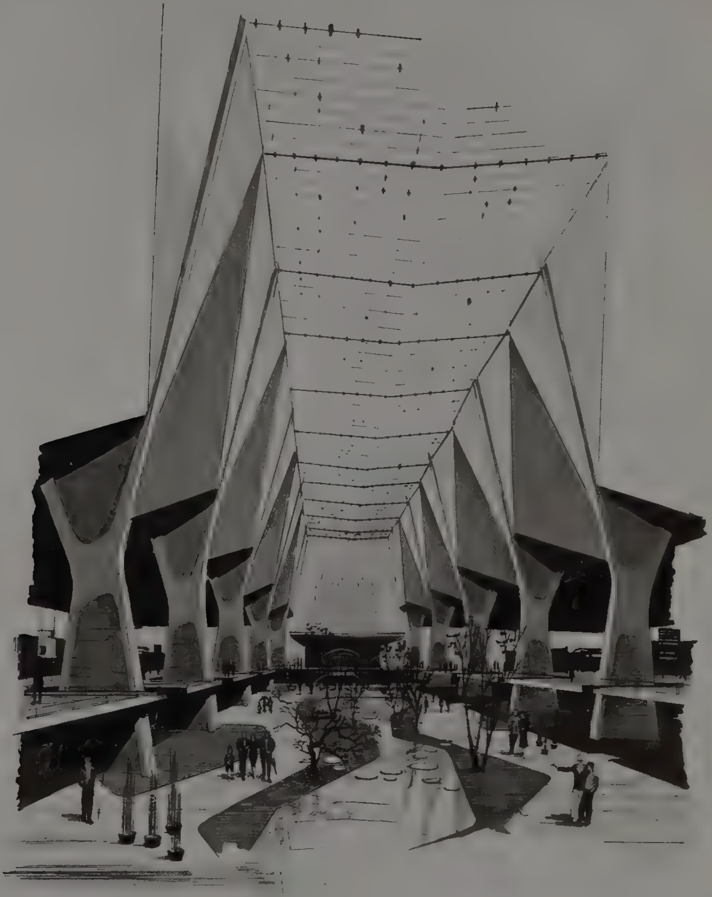
1958-59
20

LLOYD WARREN FELLOWSHIP 1959.
I G Y EXPOSITION

PAUL NORMAN HELMLE
512 EAST ARMORY CHAMPAIGN
UNIVERSITY OF ILLINOIS

29③





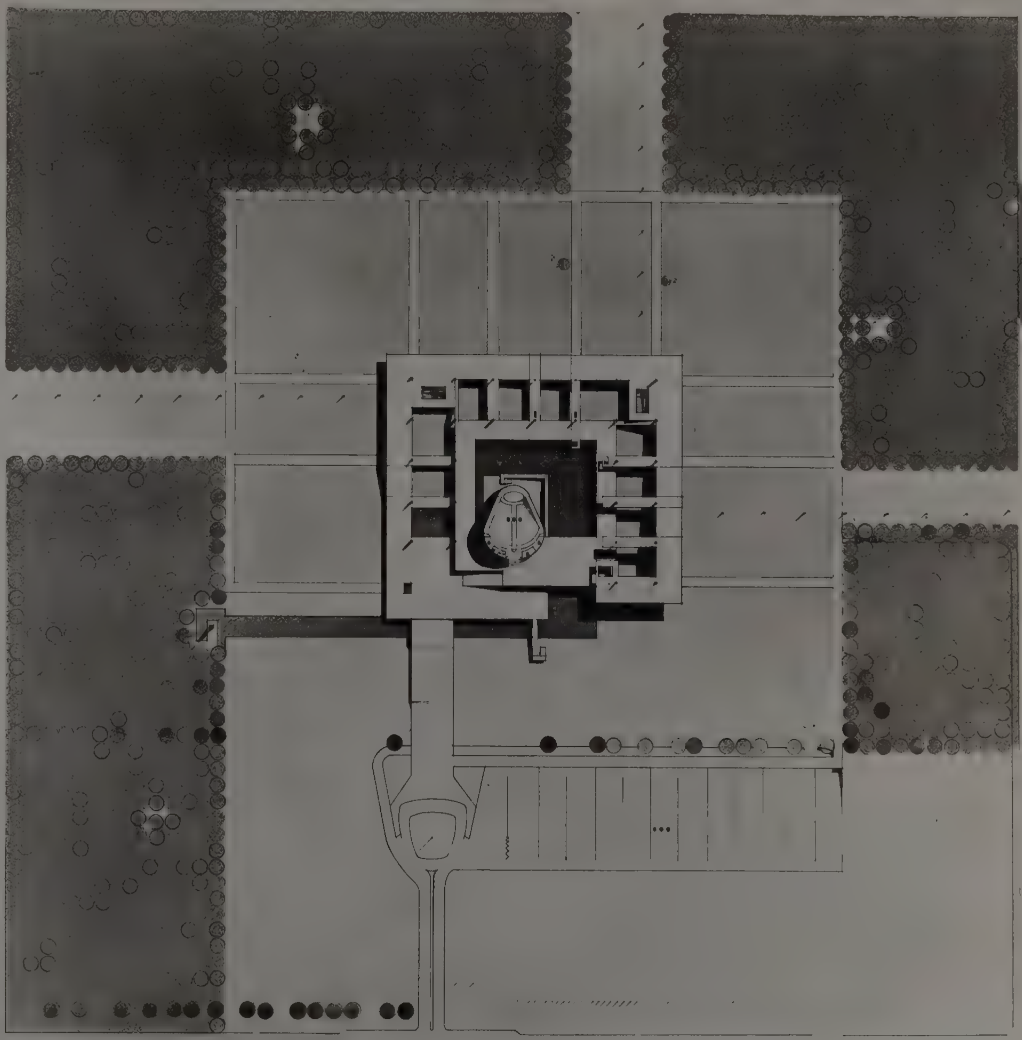
VIEW OF INTERIOR HALLS FROM THE RAMPS

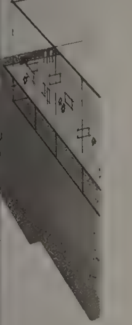
LLOYD WARREN FELLOWSHIP 1959
I. G. Y. EXPOSITION

PAUL NORMAN HELBLE
212 EAST ARMORY CHAMPAIGN
UNIVERSITY OF ILLINOIS
III

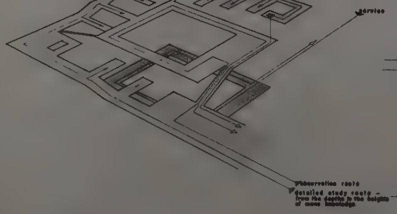
1958-59
20

19,

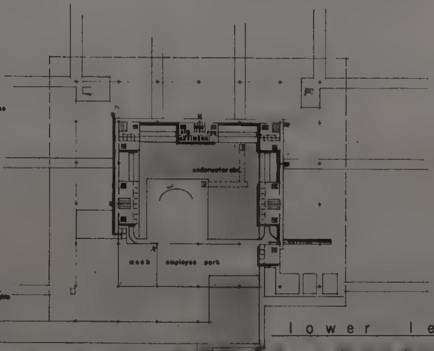




site plan


service
observation route
detailed study route — from the depths to the heights of mans knowledge

circulation

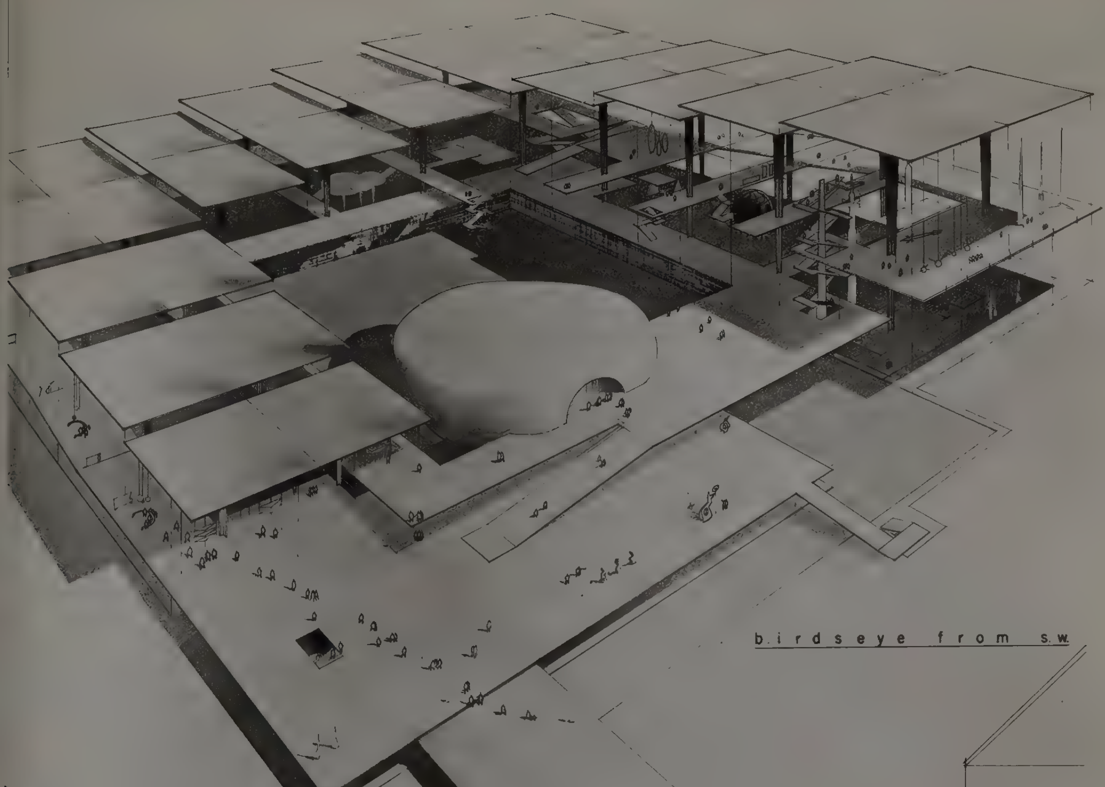


lower level

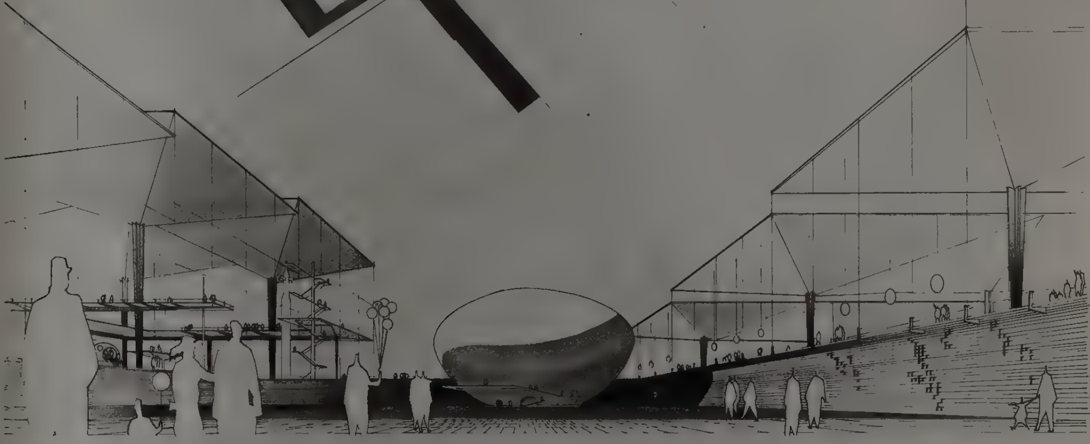
4TH PRIZE

1958-59
21

t r white oklahoma state university 1

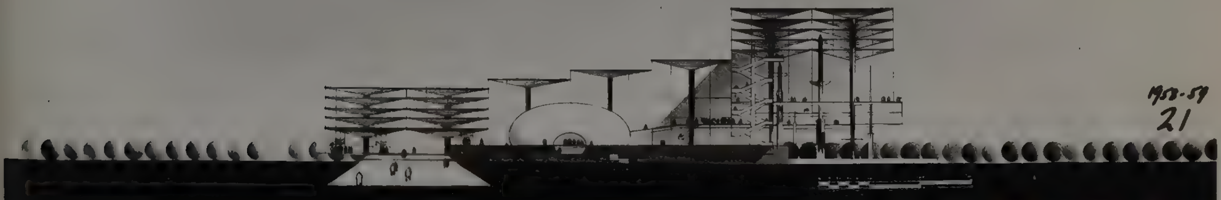


b.i.r.d.s.e.y.e from s.w.



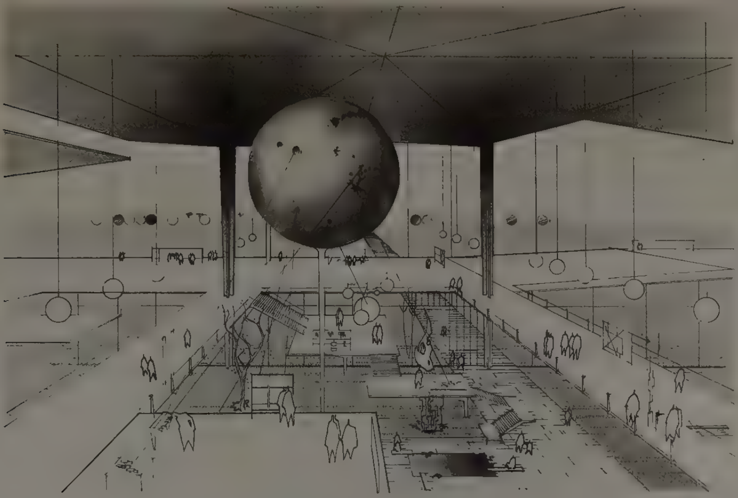
exterior looking south

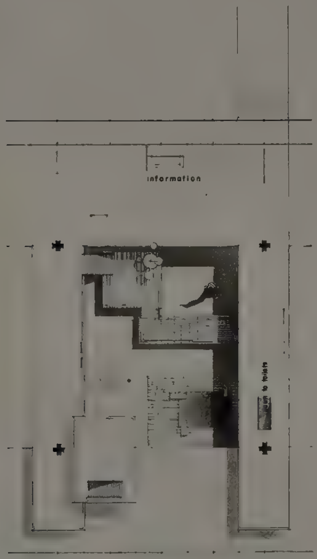
1958-59
21



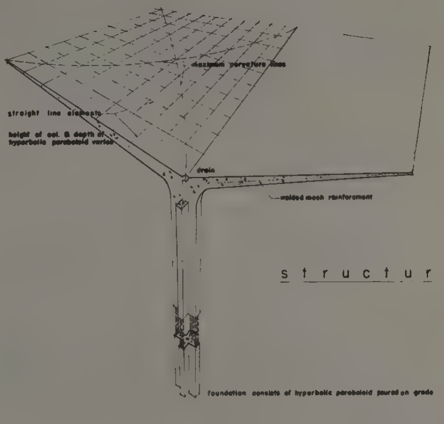
f [illegible] white oklahoma state university 2

19③

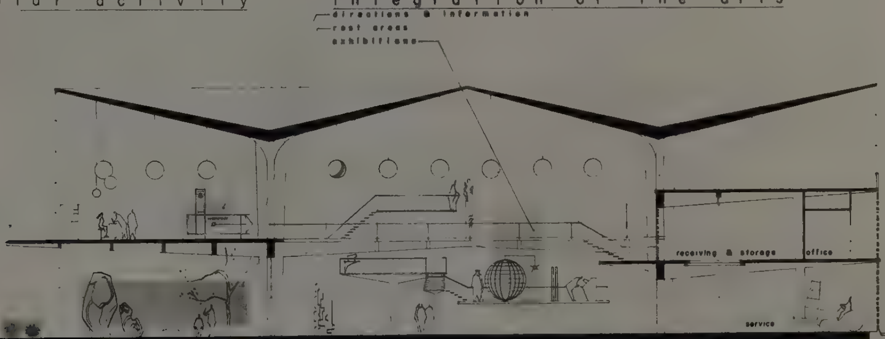

solar activity exhibition



plan - solar activity


maximum curvature lines
straight line elements
height of col. & depth of hyperbolic paraboloid vertex
drain
welded mesh reinforcement
foundation consists of hyperbolic paraboloid poured on grade
structural concept

integration of the arts



r r white oklahoma state university [3]

1958-59
21

EXPERIMENTAL ARCHITECTURE - SYNOPSIS OF TALK BY GERHARD M. KALLMANN

Given May 12, 1959 at the Lloyd Warren Fellowship, 46th Paris Prize Dinner

Architectural design in the schools and in the field is linked in an interdependent theory - practice cycle. The schools of architecture are no longer academies which expound theory from tenaciously held and long prepared positions. Today events move so fast that practice often outpaces theory. Yet it is the speculative climate of the university which permits it to serve as a forum for advanced theory, or even as an experimental station for pure design research. In the master-classes prominent men of the profession have found a latter-day version of the old master-studio. Here in the socratic dialogue between student and master ideas ahead of practice can be developed, and tested in design experiments. Thus the student's contact with the profession is not so much with general practice but with the advanced echelons.

What establishes a bond between the forward spirits in the profession and the young designer, is the speculative nature of student work at its best. In a way, of course, it is not yet architecture, for it has not undergone the toughening process of actual building procedures. But neither has it suffered the indignities of concession to the cultural lag of the client, the short term interests of the investor, the inertia of the industry - qualities which have not been known to improve design. Student architecture is often only an ideogram, or a calligraphic conceit. But in its relative state of innocence it also can be illuminatingly transparent to the principles that govern the countenance of architecture. Inasmuch as this work is a record of process and search, without fear of possible failure (unless we corrupt it with too many prizes and competitive grading) it becomes part of general architectural aspirations, sometimes of avantgarde trends. Architecture students, if they are good are extremely well informed as to new and significant building anywhere in the world. This knowledge finds its way into student design with uncanny alacrity. There is no innocence here whatsoever. The teachers in architecture for their part have to absorb each new precedent into a flexible framework of theory, which has to serve as an intelligible datum and scaffold for student design.

No designer, however experimental, can proceed without assumption for he must be selective of myriads of random possibilities. The inexperienced designer least of all can be left to stray in foolish pursuits which are neither valuable experiences nor focussed on positive objectives. Design experiment must be guided within terms that are clearly understood in order that its value can be objectively assessed. However, few schools of architecture today will commit themselves to a clearly stated body of principle, for fear of appearing academic or partisan. Nor will they emulate the autocratic enforcement of such principle, which was common procedure in the master-apprentice relationship of former times. In this respect, of course, the schools are part of today's general condition in architecture. For this is no longer an age of dogma, nor of confidence. Twentieth-century architecture finds itself at a climacteric, where the former guiding principles are no longer vital impulses, and new ones are only tentative emerging. It is a time of dangerous eclecticism, of fantasy and formalism. It is curiously enough also the end of a phase during which American Architecture has produced perhaps more handsome buildings than any other country.

Why then, in face of the acclaim and even the popularity of the recent works, do we suffer noticeably from what Mr. Russell Hitchcock calls "mid-century malaise?" Are we just bored with endless frames, neo-classic cubes even with the new large shells? I suggest, that we are ill-at-ease, not because of a discontent with any one form-world, but due to an externalization of the design process itself, which is evident both in practice and in the schools.

The images of architecture are no longer generated from a substantial process which transforms the stuff of life, thoughts and feelings into architecture. The image is a contrived effect which precedes and substituted for the process which alone can bring significant form into being. The desired form effect whether neo-classic or engineering invention or any other for that matter remains stillborn, when arbitrarily materialized for obvious and short-lived sensation. It may well win the beauty prizes at the international fairs, but cannot sustain in more lasting buildings its power to move or to be memorable.

In contrast to the production of externalized images and their calculated effect there do exist design processes which seek to arrive at architectural coherence by means of images revealed in the process of discovery. They are explorative of potential patterns of certainty, they proceed experimentally into the unknowable "for what it may be worth." For the contemporary eye finds meaningful fluid images, not instantaneously created and absolute, but in process of trending. In the age of Heisenberg's uncertainty principle and Heidegger's existential view, the finite form conceived in terms of the solids of classical physics, has lost its power. It cannot any more evoke a believable universal order such as the platonic and neoplatonic era understood to exist. Today's experimental attitude is interested no longer in simple form against a void but in continuous patterns of interrelatedness.

It would be a mistake therefore to regard the present day enthusiasm for serrated roof lines, undulated, folded planes, convolutions and galaxies, simply as a desire for the adornment of the bare box. Amongst the more serious designers we find a concentrated preoccupation with new forming principles, new compositional techniques beyond the scope of orthodox design procedures.

Two directions in which this search is proceeding interest me most. They are both experimental in that they are not establishing closed systems but are open about the possible results. One trend is towards a deliberate starkly physical embodiment of architecture, sometimes in brutal head-on collision of parts and untamed by any superimposed order of things in the rational manner. The other is towards a rigorous thematic construction of all space following severe laws of topology, geometric or organic, spatial sequences manipulated within defined rules.

Both trends are contemptuous of agreeable and acceptable aesthetic effect. They are expressive only of the process of their genesis; they communicate fundamentally only the manner of their own making. And, they do not declare themselves in terms other than those of architectural actuality.

In the sciences and sister arts similar procedures are apparent in scientific positivism, in "musique concrete" and twelve-tone serial composition, in action painting and concrete paintin It seems as if architecture too is advancing into difficult areas of abstraction, in which program as content is being replaced by process. It appears that this also ends a phase of overmuch gratification of the desire to please, and that an architecture more stern and less sensorially directed is in the making.

In conclusion, may I suggest that we institute a prize for student work, that is most responsibly, but most fearlessly daring and experimental.

THE BULLETIN of the NATIONAL INSTITUTE FOR ARCHITECTURAL EDUCATION

VOLUME XXXV Number 4 School Year 1958-1959

ARCHITECTURAL EDUCATION IN FRANCE and THE TRUTH ABOUT THE ATELIERS OF THE ECOLE des BEAUX-ARTS

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North Carolina State College

During the dark years of German Occupation, the French Order of Architects was born under the auspices of the Vichy Government. Membership in this professional organization was required of anyone wishing to practice the profession of architect. Applicants were accepted directly if they could produce a diploma approved by the government or if they had practiced architecture for more than twelve years. An examination similar to the American license, held once and for all in unheated rooms in freezing weather, decided the fate of the others.

The Fourth Republic was to keep the Order of Architects without any major change. New members were accepted only upon presentation of a diploma granted by a government-approved school. This last condition was going to bear heavily on the development and teaching of architecture in France. Only two schools were recognized: the "Ecole des Beaux-Arts" and the "Ecole Speciale d'Architecture."

The "Ecole Speciale," Boulevard Raspail in Paris, follows more or less the Beaux-Arts pattern. It is available to students who are willing or able to pay its tuition fee and intend to dispose of their studies in a minimum amount of time. The emphasis in this school, if we compare it to the Beaux-Arts, is on a more limited and technical side of architecture.

The highly-centralized Beaux-Arts network of schools gravitates around the Paris school and has branches in the main cities of France and the French Union. These latter schools are divided into regional schools which prepare for the Diploma and national preparatory schools, usually in smaller cities, which prepare only for the entrance examination.

The organization, work and spirit of the regional schools are strictly identical to, and closely dependent on, the Paris School. Most of the work done in them is judged in Paris - the entrance examination, architectural problems, the Diploma, etc. The "Ecole," the School as it is usually referred to, will remain a very important factor in the French architectural scene.

The little brochure published by the Academic Bureau of Statistics points out the requirements for the preparation of the entrance examination. The candidate, if he does not have both baccalaureates and has not majored in mathematics, will be obliged to take, in addition to the regular examination, a very tricky "general culture" examination. The baccalaureates are government examinations and diplomas which ratify secondary studies, Junior College level in the United States.

The entrance examination consists of twelve-hour sketch problem in architecture, one eight-hour charcoal drawing and clay sculpture copies from a plaster cast, one written and oral test in both mathematics and descriptive geometry and an oral test on the history of architecture, including the presentation of a folder of the student's work and sketches. The sketch problem is executed with elements of classic architecture - Greek, Roman, Renaissance, etc.

The tests are graded on the basis of 20, and a candidate receiving a grade lower than 7 on one of these tests is automatically eliminated. This examination usually takes place twice a year. Each time over nine hundred students take the examination and only about sixty are accepted for admission. The booklet then states in a more reassuring manner that architectural studies last about three years after admission.

Provided with this information, the would-be architect heads for Paris where he is immediately faced with the problem of finding lodging in proportion to his modest means. There are over sixty thousand students of all nationalities in Paris, and the University City houses only a small percentage of them in its dormitories. His quest will more than likely end in a tiny room under the roof of an eight-storey walk-up apartment building But since this is in the order of things, he remains unperturbed and drops in at the school office as soon as possible.

Then a secretary asks him what "atelier" he belongs to. Atelier? Sometimes the work is new to him, and he will be told that it is a self-organized group of students working together with the assistance of a master, the "boss" whom they have chosen themselves. These ateliers, managed by the students, are located either inside the school or somewhere else in the city.

"Atelier" in English means work-shop and designates the locale in which the students work. But the word has gone much beyond its original meaning, embracing at the same time the people who work there and their numerous and colorful activities. Each atelier bears the name of its boss or bosses and each of them has its own characteristics, its own traditions. Some are best known for the quality of their work, others for their pranksters, their outstanding "fanfare" (band), the extravagant size of the float they build for the parade of the Rougevin, their annual dance, or the awesome treatment they inflict on their freshmen.

The atelier gathers in the same room an explosive blend of students in different stages of their studies, from preparatory to thesis. Their status within the atelier depends on their spirit and how long they have been there, but all of them work and have fun together.

The first contact of the freshman with his atelier is usually an experience he will never forget. For example, the tall glass and concrete building which houses a few of these ateliers, Rue Jacques-Callot, is very business-like and reassuring, but the concrete staircase has been blackened by roaring fires. Somebody always "carelessly" drops a match into the heaps o tracing paper that are swept to the landings after every charrette. Smoked out of their atelier, the people in the upper storeys usua answer by pouring buckets of water down the staircase to quench the fire and flood the ate on the lower floors. The building still stand a tribute to reinforced concrete construction

A building housing five or six ateliers is subjected to terrible wear and tear. A few year ago one of these ateliers chose as the leitmo of its annual dance "Roman Water Jousts." S they proceeded to build a dam across the door and filled up the room with water. As dancin barefoot in the cold water proved to be uncomfortable and water was leaking through to the lower floor, they finally released the water i the staircase, thus obtaining a good approxim tion of Niagara Falls.

This is typical of the world which the boy fre from high school will enter: a lively group o fellows cemented by what is usually referred as "the spirit", a solidarity developed by all the hard work and fun shared every day; and utter disrespect for all forms of established authority and respectability.

As soon as he opens the door of the atelier, a candidate becomes a "nouveau," a new boy, w belongs body and soul to the seniors, the "anciens". Until he passes the entrance examina and particularly all through his first year at t atelier, he sweeps the floor, does all the cho of the older boys, helps them with their draft and is subject to a constant and rough hazing. If he is unwise enough to disobey or rebel, he is usually given a choice of leaving the atelier or having his hair shaved. Such discipline, applied with much good humor, is very necessary for boys who have not yet learned how to use their freedom. This humiliating treatmen will once and for all rid the "nouveau" of his petty egotism or pride and integrate him perfectly in the group. This practice has the advantage of eliminating dilettantes and people unfit for life in a group; these, if they really want to become architects, often try their luc again in another atelier aided by the lesson they learned in the first one.

In return, the older boys guide the freshmen in their work, give them corrections, organize classes and critiques with the loose supervision of the boss. All considered, the "nouveau" is very happy with his fate. He would certainly not trade this roaring atmosphere for a sophisticated and quiet classroom. He is making his first discoveries in architecture, working with more advanced boys on complicated designs, listening to their talk, marvelling at their skill; he is trying his first notes on a trumpet to join the atelier band; he is taking a very active part in the life of the atelier. One year, two years, three years or more will go by before a boy succeeds at the entrance examination, and his friends in law and medical school cannot believe that he has not even entered the School. Many will never make it, and will find jobs more adapted to their potentialities.

Once he has been admitted to the School, the student will work his way credit by credit toward the ultimate goal: the Diploma. He begins to realize how much the booklet lied by fixing the duration of studies at three years. The student has already spent an average of two or three years in the preparatory class (before the entrance examination) and he is now faced with a minimum of four and a half or five years more of studies before he can hope to receive his Diploma. A good many people spend nine, ten years and more at the School, not including the thesis that at one time could be presented any time after the first class requirements had been fulfilled.

The system on which the School operates is simple enough in its principle. The studies are divided into three periods or classes, not including preparatory: the second class immediately after the entrance examination; the first class, advanced design and construction; and the thesis or Diploma.

A student passes from one category to another when he has collected the number of credits required in each discipline for that category.

The problem of critiques and juries is very acute. In the first class, for each problem a jury has to go over a minimum of four hundred drawings in about two afternoons. An impossible job which, everything considered, they do pretty well, though very arbitrarily. Students are not present at critiques. A report is given by their boss if they were lucky enough to have him on the jury. Otherwise they are given a very general critique by the theory professor and figure it out for themselves by comparing their design with the most successful ones. About five years ago there were so many unexplainable results that the "Grande Masse" (the students' syndicate) had to ask the members of the jury to raise their hands to fail a design instead of raising their hands to pass it. Everyone had the impression that some designs were just forgotten by the tired jury.

The problems are judged by very high and arbitrary standards. The percentage of refused problems varies from 40 per cent to 80 per cent. Only three to five per cent are granted medals for outstanding work. The student is free to take or leave a particular design or course. All that is required of him is to succeed at a certain number of them. He can organize his work in whatever way he chooses. He will be judged strictly on results. Many students take advantage of this fact to work part-time at an architect's office even as early as the preparatory stage. Practically all the help needed by Paris architects is provided by students who, by the time they reach the first class, can devote much time to office work.

A charrette is a very useful contraption - a two wheel hand cart. In Paris it can be rented for the day in one of those tiny cafes which complement their wine sales with a small coal and kindling wood business. What is the connection between this and the term internationally applied to those hectic moments in the life of an architect? A very obvious one. The students in Paris work on large sheets of paper stretched on wood frames that they pile up in these carts and rush madly from their atelier to the School in the noon traffic. The Charrettes in their broadest sense are moments of intense life in the atelier. Everybody is busy - the people doing the design, their friends who have come to help them, the worn-out "nouveaux" answer-ing the raucous summons of their seniors. And everybody contributes to the tremendous uproar which is brought to a high pitch every now and then by the false notes of the band or the incredible rhymes of some lewd song. The charrette goes on throughout the night in the same mood, interrupted by an onion soup taken in the never sleeping neighborhoods of the Central Market or Saint-Germain des Pres. It finally reaches its peak before noon when the work is due, in the chorus of bawled commands, cursed freshmen and the stifling smoke of the tracing paper bonfires the boys light to dry up their sheets. The last sheet done, everybody gathers around the boss and drinks a toast to the departed charrette to the accents of the School song.

Every year the atelier meets in special session and elects its president, the "massier" and the council of the "anciens" which will rule the group for the coming year, make decisions and take sanctions. In their turn, the "massiers" of different ateliers in the sections of architecture, painting, sculpture and engraving which form what is called the Council of the "Grande Masse" will elect the "grand massier" who represents four or five thousand students in the school. The Grande Masse when it is well managed is a force which the School administration has to reckon with in its decisions. When in conflict with the School authorities and when not consulted on a controversial issue, it uses, wisely enough in general, the power of organized strike and other concerted pressures.

The Grande Masse is also in charge of public relations, festivities, and has committees of students working on ways to raise the standards of their studies. For example, it was the student organization which requested a new first class construction courses and examinations which compare very favorably with what is taught in American or other European schools. The students print courses taught at the School, something that the School Administration has never been able or willing to do.

Needless to say, a dynamic Grande Masse does not get along with the School authorities which strive to maintain an uncompromising status quo and to gain complete control of the students by bringing as many ateliers as possible wit
the School itself.

It is impossible when mentioning the Beaux-A
not to speak of the exciting festivities in the l
of the School.

Sometime during the year each atelier organi
a dance in its own quarters. A theme is chos
the scant furniture is stacked somewhere else
decorations are put up and the band polishes i
battered brass in expectation of the tumultuou
night ahead. When evening comes, the boss
former members of the atelier, the crowd of
students and their guests some in hastily mad
costumes - spurred on by free flowing champagne, wine and Martinique Punch mingle in a
whirl of color, "music" and shouts that die down in the early hours of the morning.

The Grande Masse gives a dance which takes place in the great exhibition hall of the School every year and is part of the summer festival of the city of Paris. Important persons are present and the atmosphere though very colorful is more serious. One of the most impressive of these dances had Venice as a theme and was enhanced by a naval battle on the River Seine at two o'clock in the morning, with ships burning to the accents of "Santa Lucia" and in the background giant sprays of water sent by the fire department boats as the crews of the burning galleys, one hundred life guards, swam to shore.

The Quatz' Arts Ball, the wildest and best known of these festivities, is extremely rough and is a survival of the boisterous Eighteen-Nineties.

The Rougevin Parade which takes place at dusk at the end of the Rougevin Decorative Art Competition, is one of the most dazzling displays of the school spirit. The freshmen of each atelier build a huge float, sometimes sixty feet high, which they miraculously balance on one of those tiny charrettes. These floats are gathered in the crowded school courtyard among the detonations and glare of fireworks and the sound of drums and trumpets. The students and their bands form a parade and race the floats through the jammed traffic of Boulevards Saint-Germain and Saint-Michel to topple them down at last in a great bonfire in front of the Pantheon, while people cheer and frightened pigeons wheel in the dancing light.

Once a year students from every class and full-fledged architects as well gather to try their luck at the twelve-hour sketch which is the first step in the selection of candidates for the Rome Prize. The few students who pass this first test successfully will join those who have enough medals for outstanding work to dispense with it. They will try their skill in the more complicated twenty-four hour sketch, during which the candidates remain confined to private cubicles in a special wing of the School. This last test will select the handful of candidates who will take part in the Rome Prize competition itself.

These will soon be placed in confinement again for a period of six days during which they are given the program and put their idea into a sketch the dispositions of which they have to keep in the work that follows. This work is a slow and careful process of ameliorating the sketch until it reaches an ultimate stage of perfection. Then follows an exhaustive and conservative rendering, a tremendous and expensive job that will sometimes spread out on one sheet measuring something like 10 x 15 feet!

After a critique held behind closed doors, the first prize is given, usually accompanied by two second prizes. The students who reach the finals or win the prize are always outstanding designers or they would not be able to complete such a breath-taking exercise. However, their architecture, done to please a jury usually composed of professors of ateliers specialized in the Prix de Rome, is simply distasteful. Distasteful too is the haggling which goes on between certain professors at this occasion. A competition which is certainly the steepest in the world of architecture and involves people of considerable value finally produces an architecture that could earn the School a bad name.

The first prize winner - bachelors only are accepted in this competition - is offered a two-year stay at the Villa Medici in Rome, where he will later have access to important administrative jobs.

Once he has his Diploma, the young architect who applies for membership in the French Order, of Architects is accepted directly upon payment of a fee. This gives him all the prerogatives of an architect and is the equivalent of the American license. There is of course no necessity for an additional examination, the studies having been made under government control.

His prospects however are not too bright in the beginning. Many graduates simply go on working for another architect until they find an opportunity to start on their own or associate with an older architect. Some will take examinations to enter the Civil Service, for example, the Historical Monuments Service, or a municipal architecture department, which have the advantage of guaranteeing a fixed salary. A few will join forces with two or three friends and start a kind of "architects' collaborative." And finally a few will start a modest business of their own. But sooner or later matters take their normal course, and everyone finds a decent practice of some kind. An architect graduated by the School never ends up as a draftsman.

The Beaux-Arts' name is often associated in the United States with the unfortunate architecture of the turn of the century, such as the much-advertised 1893 Chicago Fair. For anyone who has travelled in Europe, the connection is very hard to make between these monstrosities and French architecture of the same epoch, whether inspired by the Beaux-Arts or not.

In any case, the Beaux-Arts is often criticized with and without good reason, and particularly by the French students and architects themselves, who usually accompany the School's name with colorful curses. French architects in their relations with each other and the public seem to be more interested in self-destruction than improvement or recognition, a spirit not altogether absent in the United States.

It can be said that there is no such thing as a perfectly successful school of architecture anywhere in the world. Some of the best known schools provide their students with a complete set of ready-made opinions and techniques. Others encourage developments in a very narrow field, or stress a purely emotional side of architecture. Some give a limited training, others an incomplete education.

This is due of course to the ever-increasing complexity of this discipline and its numerous and changing aspects. Today's architecture has advanced quickly, trying to bridge the gap between its traditions and the new industrial possibilities. The efforts of architects are dispersed in many directions. Solid ground has not yet been reached, and one wonders if it will ever be reached again in a world lost in the abstract and costly game of competition.

The ability to cope with unexpected situations should therefore be the main quality of the student at the end of his school years. His studies should have helped him to get his bearings in relation to the past and the possibilities of the future, and give him a sound, general basis which will enable him to make his own contribution.

The absence of a specific teaching of architecture at the Beaux-Arts, the student's entire responsibility in organizing his work, the competition which is undoubtedly the severest of any architectural school in the world, leave the student free to choose his own way at his own risk and encourage him to set high standards for himself.

The Paris School, which issued from the 17th century French Academy of Fine Arts, was the leading school of architecture in the world for three centuries. Now many schools over the world can compare with it on some points. However, is not the fact that a student in the beginning of the first class at the Beaux-Arts is accepted directly for post-graduate work in the best American universities, an indication that the School, in spite of all its shortcomings, is still going strong?

But let us remember that at the Beaux-Arts the school does not make the students; the students make the school.

CURRICULUM
Second Class

3 analytic elements problems - classic buildings, an exhaustive drawing exercise in ink and wash with shades and shadows
5 architectural designs
2 sketch problems - the percentage of sketch problems refused is usually around 80%
2 charcoal drawings and one clay sculpture from a plaster cast model
1 archaeology examination - a folder wit a minimum of twenty sheets of sketch on a given subject, and one oral exa ination on the same subject
1 oral and written examination on the following matters: calculus, physics an chemistry, advanced descriptive geometry, stress of materials, stereotomy (determination of true dimensions of elements of vaults and carpentry) and general characteristics of materials, perspective
1 or 2 construction designs - working drawings of a problem given during the year and an oral examination on subjects treated in the construction course

First Class

10 architectural designs, four of which can be replaced by credits on sketch problems and special competitions
2 charcoal drawings from a plaster cast
1 clay model on a given subject
1 archaeology examination
1 construction design on general constru tion and equipment
1 architectural practice examination
1 building legislation examination

Thesis: Presentation and working drawings (including electricity, heating, plumbing) of a building chosen and designed by the student To present the thesis the student is required to show a certificate signed by an architect stating that he has worked in an office for at least one year.

(concluded from page 35)

experience would be of great value. I am interested, however, in getting whatever instruction is available in some of the other arts, particularly painting."

"Interests: 1 Broad interests - City Planning leaning toward urban areas and the physical aspects of the problem. Romanesque and Early Gothic Architecture. The Medieval City. 2. Specific interests: Expression of structure. Unity in diversity in cities. The interior design of large spaces. Arcades and Fountains. The use of trees in city planning and in relation to to individual buildings. Future study: Graduate study in City Planning at the University of Pennsylvania.

"My recent trip to Europe has whetted my appetite for really getting down to business and investigating some of the stubjects listed under 'Interests'."

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